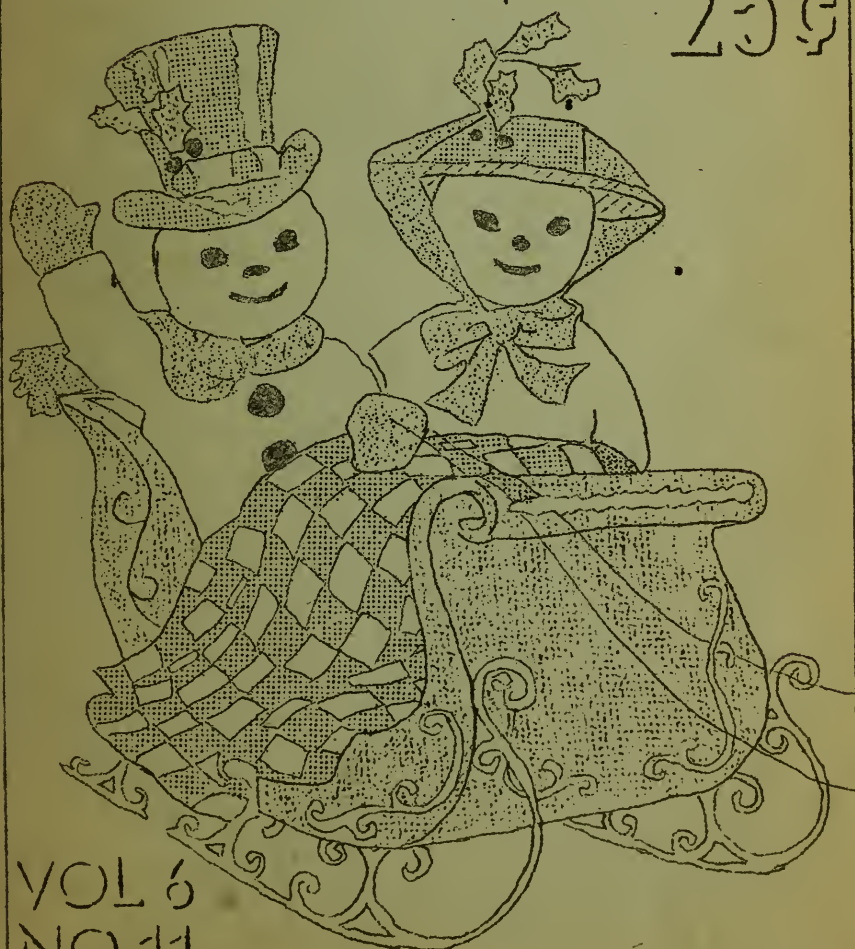


NORTHERN JUNKET

25¢



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The longer I stay in this business the surer I am of two things to ensure its long life and continued interest in it: PROPER PROGRAMMING AND A YOUTH PROGRAM. The callers who have been active for ten or more years and are still in demand are the ones who program each of their dances so that they give something for the "hot shot" dancer; something for the "newcomer" to square dancing; and a heck of lot for the people in between who outnumber the others maybe ten to one. The dances for the in-betweens will be a good mixture of old and traditional dances and enough of the newer ones to keep the floor on its toes. And one thing they never are guilty of: they never deliberately try to "throw the floor". Any idiot can do that; it takes a real good caller to sense the limitations of the group and arrange or re-arrange his material accordingly. It isn't easy, and that is probably the reason for the high mortality rate among callers catering solely to the newest and fastest.

Any dance federation or dance club that does nothing for the youth of today is a detriment and a hindrance to the whole square dance movement. We travel through this world but once. Let's do some constructive work with the younger people while we are passing through. It's a very rewarding experience I can assure you. A little kindness and tolerance toward them will guarantee us plenty of square dancers for every tomorrow.

Best holiday wishes

Ralph

Juvenile Delinquency and Square Dancing



by ED DURIACHER

"Please allow me to congratulate not only each and everyone in the sets on the floor, but to all of you here in Riverside Park for making this square dance season the most outstanding in the history of square dancing in this area. I only wish that the various agencies for control of youth delinquency had come to witness what you have accomplished. To see you of every color, creed, and race in common accord. To know that you are all here of your own free will and conducting yourselves in such a wonderful way. Again, my heartiest congratulations and thanks."

This statement was made by me at the last dance of the 1959 series held at Riverside Park in New York City. Twelve sets were on the floor to determine the winner of the Grand Prize given for personal cleanliness and deportment. Each set represented a winner. One for each night of the series. The winner of this contest is not of importance. What is important, however, is how the contest came about and how it became a deterrent to Juvenile delinquency.

Riverside Park is at 105th Street and Riverside Drive (Lower Level). Until seven years ago this area

was populated by a normal New York City population. With the growth of the Negro population and the influx of Puerto Ricans, much of this area has been placed in the emergency housing category. Here Negro and Puerto Rican are housed together. In many instances this means that one apartment is shared by as many families as there are rooms. This naturally leads to friction, quite often violence. There are many reasons for this: a-Language and social background; b-The struggle of the Negro for continued recognition and dominance in their own area; c-The struggle for recognition and existence of the Puerto Rican; d-The complete indifference on the part of the city government as to how these two groups, thrown together willy-nilly, will survive; e-The indifference and inertia of those living outside the area as to living conditions and moral standards of these two groups.

Summing up these five problems is it any wonder that the young people living in this environment get into trouble? Growing youth must have social education along with formal education plus the opportunity to assert itself along the lines of decency. Otherwise, they become the products of this environment. They seek leadership; they seek recognition. If proper leadership is not provided they turn to the leadership at hand. Anyone who can provide leadership will be followed, whether it be for good or bad. In these surroundings it is most often - bad.



In 1955, after a lapse of four years, square dancing was again resumed at Riverside Park. During these

four years the population, as has been mentioned before, changed from normal to about 85% Negro and Puerto Rican. On opening night when I asked all those present to come out and square dance not a soul moved. They sat in the bleachers or on the benches around the area and just stared. The Negro felt square dancing was corny; the Puerto Rican knew nothing about it - and cared less. I asked my orchestra, The Top Hands, to play a Rhumba figuring that they would come out for that. Nary a soul. Then I had what might be called an inspiration. Behind the bandstand there was a vendor selling orange drinks. Addressing the people once more I stated that I would buy orange drinks for the first fifty who came out on the floor. At ten cents a drink I paid for ONE HUNDRED AND FORTY-SIX. That's all it took to get them out. The best investment I have ever made.

As they came out on the floor I knew that I had never seen a worse looking group in my life. The adults were fair; the youth an unholy sight. Young men in dirty T-shirts, undershirts or no shirts. Trousers that had not been cleaned or pressed since bought. Girls in form-fitting sweaters, off(way off)the shoulder blouses. Short shorts, or rather, short, short, SHORT, shorts, pedal pushers that had to be wet to get into them, or dirty slacks. Regardless of age, cigarettes were dangling from most of their mouths. The moment they took hands there followed a pulling and yanking that must have caused many a strained tendon. Also more noise than you would hear in a boiler factory.



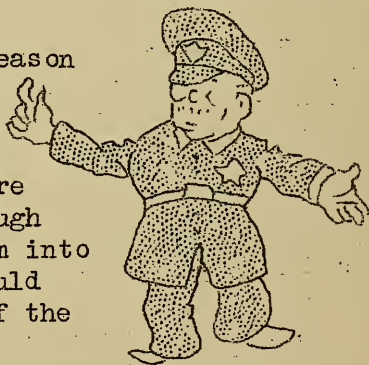
Allowing time for them to simmer down, I finally got them to throw away their cigarettes. Then explained the simple rules they were to follow. After that we

got along famously. There were, to be sure, many infractions of the rules. Many were allowable at the time; my purpose was to interest them rather than to keep a whip over their heads. For the first complete season I made only a remark here and there about dress. There was no reason to bear down until a nucleus had been formed. At the start of the second year, and this time I did not have to buy free drinks, I began an experiment. Each night I would speak about dress and how much better they would look in proper clothing. Also about deportment on the floor and in the area. For the set that was dressed properly and had the best deportment, I gave away a record. What eight people did with a record I shall never know. But it was sought after. Gradually T-shirts and undershirts disappeared. Pants became clean as did sport shirts. Girls no longer came with sweaters, off the shoulder blouses or pedal pushers, short shorts, or slacks. In fact many sets came dressed in special dress so they could be singled out from the others. They would come up to the stand and say "Ed, you like us in these clothes better?" When I replied I did, they would march off and brag about it to each other. Their behavior on the floor was something to see. Whenever someone new started to be rough the others in the set would warn him to behave. I saw their lips moving, and many times, in Spanish, would know that they were saying "Oiga, cuidado, El Viejo". Translated "Hey, lookout, the old one watches". Never have I had such a group working for me and naturally for their own interests. Now please do not get the impression that these people were 'goodie-goodies', Far from it. These people are pretty slick articles



and have to be kept on the straight and narrow. This area is considered to be bad with a capital "B". Yet they were willing to follow leadership that activated them. They found that if they, after the first season, violated rules they would be expelled from the floor and that the others would applaud the action. Quite often after their expulsion, they would come to the stand to apologise, and ask to be allowed to go back and dance. If they were told that they were out for that night, they would say they would be back on the following Friday. They came back, and ALWAYS came up to the stand to be seen.

At the end of the third season the Police told me that there was less trouble in this neighborhood than in any around the area. The gang leaders took care of that. They had learned through the dance that trouble got them into trouble. The Police captain would come to the dance to see all of the known gangs dancing together.



Prior to the last dance at Central Park, on the Mall, I invited my Riverside Park dancers to come to it. The police in this area must have thought there was going to be a 'rumble' as about two hundred swarmed into the area. Then when they saw how these teenagers were dressed, they settled back. I was mighty proud of these people for their deportment. The regulars on the Mall stared in astonishment.

This is written for those of you in square dancing, who may want to aid in this program. Much more could be written about how the plan is being operated in other areas I have. Enough, however, to say that it can be successful. In the event anyone reading this article would like to know how to activate the program get in touch with me through NORTHERN JUNKET.





Dear Ralph:-

Another year has gone by and you haven't got up to the "World's Fair" - Tunbridge, of course - to see the Ed Larkin Dance Group. Ed passed away at a ripe old age a few years ago, but his spirited followers keep his memory green.

After an absence from the scene of a year or two the group came back this fall in old-time form, with a new platform to dance on. The only innovation was a new caller - Harlie Ladd - not "new" exactly, he's been a member of the Group for years. He's really a "discovery", calls 'em so they take - nobody knew he could.

It would have given you a thrill to have seen our forefathers' favorite contra dances brought out to the open again. You tell us at times of the contra dance fare that came your way as you were beginning to develop dancing legs - prime favorites and occasional, variety that kept interest keen and performance high.

Here are a few of the Tunbridge numbers that would have warmed the cockles of your heart: Twin Sisters, with something in the Sashay every foot of the way - step, balance, or tap; Chorus Jig, the old version, you ought to have seen that balancing on "Down the Outside" - and a balance backing up, smoothness itself, something for every beat; Lamplighters' Hornpipe, that had real footwork in the Balance Three; Arkansas Traveler, early version - I like that "Two Couples Star by the Right, and Swing, Back by the Left and Swing to Place" for its smooth flow and tight fit; The Tempest was a most welcome revival, nicely knit

together and different (You ought to call it some even ing); Money Musk, of course, old-timers loved it, still do; and Pat'neller, footwork that you haven't seen for many a day; more balances than you could keep track of, really got the encores; there was a spot too for Portland Fancy in column, the Ed Iarkin version of "Heads Sashay, Foot Up the Outside" - I recall your having called the version once - I have reason to believe that somebody camped on your trail and broached the matter several times. The dances mentioned are only a sampling, there were plenty of others of the same vintage. The Dance group was busy, two demonstrations forenoon and afternoon, the last two days of the Fair.

Possibly the feature of the demonstrations that would have especially caught your eye was the footwork - always on the beat, even in recovery from a near-mistake; balancing simple and not so simple, every beat accounted for. You might have wondered at the number of deft ankles - a shy movement just for fun - in these days of Physical Fitness of Youth - most of the Group in their fifties, sixties, or seventies. Why don't you come over on our side of the mike more often and show us how the nimbler ones of Nelson and nearby towns used to do once in a while?

The impression that lingers with me was the spirit of the good time of it all: a demonstration yes, but nothing to warrant the long face, or the serious mien of the "expert", all tensed-up to prove his studied skills. No, it was as if the Group was telling us through their dancing, "We do this just for fun of it all, whenever we get the chance; we l-i-k-e it, and we think you'd like it too". There might be something in that idea for all of us.

Briefly then, that is the report of the annual outing of the Ed Iarkin Dance Group; it is the only group in Vermont, and quite likely the only one in northern New England, that you sometimes refer to as "Contra Dance Country", that is keeping alive these cherished heirlooms of our forefathers. So hats off to

the memory of Ed Larkin and to his loyal followers who still carry on.

Now, how about it, Ralph, next year, come the middle of September, any chance of meeting up with you at the World's Fair?

Yours in suspense

Herb Warren

AMERICAN SQUARES MAGAZINE MOVES WEST

AMERICAN SQUARES magazine, the oldest square dance publication in the field has moved west. It will be published in Moline, Illinois, by Heritage-American Co.

Arvid Olson is the new editor of American Squares. No other changes in basic policy or staff members will be made at the present time. Additional staff members will be added in the near future as the magazine, which is international in scope, is expanded. Traditional features in American Squares will be retained and new ones will be added.

Mr Olson is well qualified to assume his new duties. He has just completed work on his Master of Science in Recreation degree at the University of Illinois, where he also served as a staff member. He has many years of experience and training in the square dance field. Together with his father, Ray Olson, he has written two books of musical mixers and play-party games and edited Square Your Sets magazine. Ray Olson has assumed control of Square Your Sets and will continue to publish that magazine.

Dance dates, unpublished dances, news of general interest, and other items should be mailed to American Squares, 2514 - 16th Street, Moline, Illinois.

American Squares was founded in 1946 by Charley Thomas Woodbury, N.J. From 1952 to 1956, Rickey Holden, Wil-

mington, Delaware, was the publisher and editor. From 1956 to the present, Frank Kaltman, Newark, N.J. has published American Squares. American Squares is the magazine of American Folk Dancing. It attempts to give an over-all picture of the square dance movement, including all of the various aspects, such as square, folk and round dances and material.

COMING EVENTS

AT

FOLK DANCE HOUSE

WORKSHOP WITH DICK CRUM and others. THREE DAY FOLK DANCE WEEKEND....Saturday, Sunday and Monday, Feb. 20, 21, 22. Details later.

JANE FARWELL, is returning to the United States for a short visit. We will have a two-day workshop with her, sometime in early winter.

SUNDAY, JANUARY 10, SPECIAL WORKSHOP ON DANCE NOTATION in co-operation with the Dance Notation bureau, at Folk Dance House.

SPRING TEACHER TRAINING COURSE for those who want to teach folk dancing at summer camps or resorts, or as regular recreation. Write for folder, specifying whether you are interested in the Saturday morning class or Thursday night (6-8 p.m.) class.

ZAFRA, ISRAELI DANCE AUTHORITY, will hold an Israeli workshop in the early part of 1960 at Folk Dance House.

CAROLA GOYA and MATTEO will give a 6 week course in basic Castenet, and Spanish steps, starting after the New Year.

CHRISTMAS PARTY, Sunday, December 27, at Folk Dance House, including the traditional feast of foods around the world.

To keep posted on coming special events, please supply us with a batch of 6x9 envelopes, self-addressed and stanped with a 4¢ stamp.

FOLK DANCE HOUSE, 108 West 16th Street, New York City.

SQUARE YOUR SETS

A Magazine For The
Square And Folk Dancer

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IRISH DANCING

by.
Dr Hugh Thurston



First Of Two Parts

Introduction

Why should a Scot write about Irish dancing? Mainly because I have been asked so many questions about it in the past three or four years, that perhaps an article by me will fill the proverbial long-felt want, at least until some Irishman takes pen in hand.

Rinnci ceimeanna

Let us start with what are probably the best known of the Irish dances - the solos. Anyone who has watched television on St Patrick's Day in the U.S. or Canada will have seen their skilled and intricate stepping. They have, of course, developed as a result of intense competition over the years in Irish dance festivals (feiseanna), in which they resemble highland games dances. One point of technique will certainly have struck the viewer - that the dances are performed entirely with the feet and legs. ("Rinnci ceimeanna" literally means 'step dances'). No arm movements, no body movements, not even the decorative arm positions which come with highland dancing. They are right at the opposite end of the line from some oriental (Indonesian, for instance) dances, which seem to consist mostly of finger work and neck and eye movements.

What the viewer probably won't have noticed is the structure of the dances. They don't consist of just one step after another like most solo dances; and that is one of the fascinating things about them. The first step is always a lead-round (gabhail timcheall); the dancer travels round in a clockwise circle. Then comes a side-step: the dancer, facing front, dances to his right and back. Then three more steps. Then a repeat of the lead-round and side-step. Then a fourth step, which finishes the dance.



Like very many dance steps, each of the Irish solo steps is divisible into two halves - a certain sequence of movements and the same sequence repeated "on the other foot". Highland steps are similar - in Gaelic we call it "ris is leis", i.e. "with and against" and I expect it is the same or much the same in Irish. (My Irish is not very good, and the various Irish words which appear in this article I have looked up in a book). The last step of a dance may be a slight exception to the "ris is leis" rule, because often the last few movements are modified to give a spectacular ending.



There is a large repertoire of steps for these dances, and anyone proposing to dance, say, a solo reel can choose any four reel steps in any order. Some of these steps are known all over Ireland, some in one district, some are the "property" of one dancing school, and occasionally a step is danced only by one particular exponent. The lead-round can be done with the 'promenade step', which is the basic step for moving forward; but there are a number of prettied-up versions of it which are used except by raw beginners. Again, there is a basic 'side-step' used for traveling sideways, but a solo dancer usually chooses one of the prettied-up versions. A solo step dance has no particular tune - a solo reel, for instance, can be done to any reel tune.

There are a small number of very definite rhythms for Irish dance music: reel, hornpipe, double-jig, slip-jig, single-jig. This doesn't mean that one never hears polkas, mazurkas, waltzes, etc. in Ireland, or that there are no traditional Irish tunes in these rhythms - but the rhythms I listed are the only ones used for autochthonous Irish dances, the others are used for dancing round dances, square dances, and occasionally country dances (and of course, for dancing the polka, the Varsouvienne, and the waltz). Solo step dances are nearly all reels, hornpipes, or double-jigs, the three being about equally common. Slip-jigs are rarer - they are elegant slowish dances in an unusual rhythm (the time signature of a slip-jig is 9/8). Horn pipes are an exception to one point in the above description; there is not much forward or sideways movement in a hornpipe step, so the 'lead-round and side-step' is replaced by a so-called 'lead-up'. As far as I can make out, a 'lead-up' is no different from any other hornpipe step, but it is repeated where the 'lead-round and side-step' would be repeated, i.e. as last step but one of the dance. I have never seen or heard of a solo-jig. If there are any, they must be pretty rare.

Rinnci ainthe



The dances I've been talking about are the "regular" solo dances, but they are by no means the only Irish dances which are performed solo. There is an enormous repertoire of what are known as "set dances" (or rinnci ainthe). In a set-dance the complete sequence of foot movements from beginning to end is set or fixed. With about one movement per beat a medium length dance like 'St Patrick's Day' involves about 1,000 movements. I have learned this dance from three different teachers, from Dublin, Belfast and Cork, and there have been only a few trifling differences in their versions. There is one odd thing about the tune of 'St Patrick's Day': it is in two strains, one of eight bars and one of fourteen. If you don't believe me it is probably because you're familiar with a version in which two extra bars have been stuck in the

second half to make it suitable for contra dancing or Scottish country dancing or some other improper purpose.

There are very many Irish tunes with a second strain of an unusual length, and nearly all set-dances go to such tunes. Each set-dance goes to its own tune - obviously, one couldn't do 'St Patrick's Day' to a regular tune, or to a tune with ten bars in its second strain. Even if one found another tune of the same length it would be untraditional to use it. It is not the irregularity of the tune which makes a dance a "set-dance" though: it is the fact that the steps are set. A set-dance tune may happen to have a regular length. Of course, the ordinary 'ceimeanna rinnci' must all go to regular tunes. Set-dance tunes are all in the rhythm of either a hornpipe or a double-jig. Among them are some very attractive tunes, and some of my favorites. Look out for "King of the Fairies", "Madame Bonaparte", "Hurry the Jug", "Job of Journey-work" "Garden of Daisies", "Rodney's Glory", "The Fiddler Around the Fairy Tree", and "The Blackbird".

ST PATRICK'S DAY



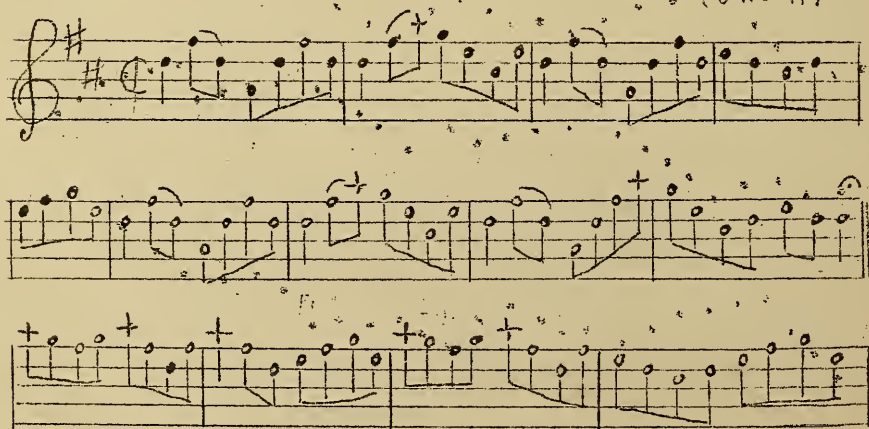
from O'Neill's
 "Dance Music of Ire-
 land".



Irish Rhythms

I mentioned the five standard Irish rhythms. The reel is the same as the Scottish reel - that is to say that it is in common time, played about one bar per second (though Irish speeds are rather more variable than Scottish), full of eighth notes if written in 4/4 (they will be sixteenth notes of course, if written in 2/4), and played with a fine fast flow. Because even the last bar of a strain has its eighth notes, a reel often seems to have a "perpetuum mobile" quality: it feels as though it ought to go on forever. Most Scottish reels which are also known in New England are equally well-known in Ireland: "Mrs McGleed" (which the Irish usually call Miss McGleed), "Lord McDonalds Reel", "The Fairy Dance", and "The Mason's Apron" are a few. Among those which are more especially Irish are "Bonny Kate", "The Teetotallers", "Green Garters" "Ships are Sailing", and "The Flannel Jacket". The names are attractive, the tunes even more so. Perhaps the editor will write some out to illustrate the article. (Will do. Ed.).

GREEN GARTERS (O'Neill)



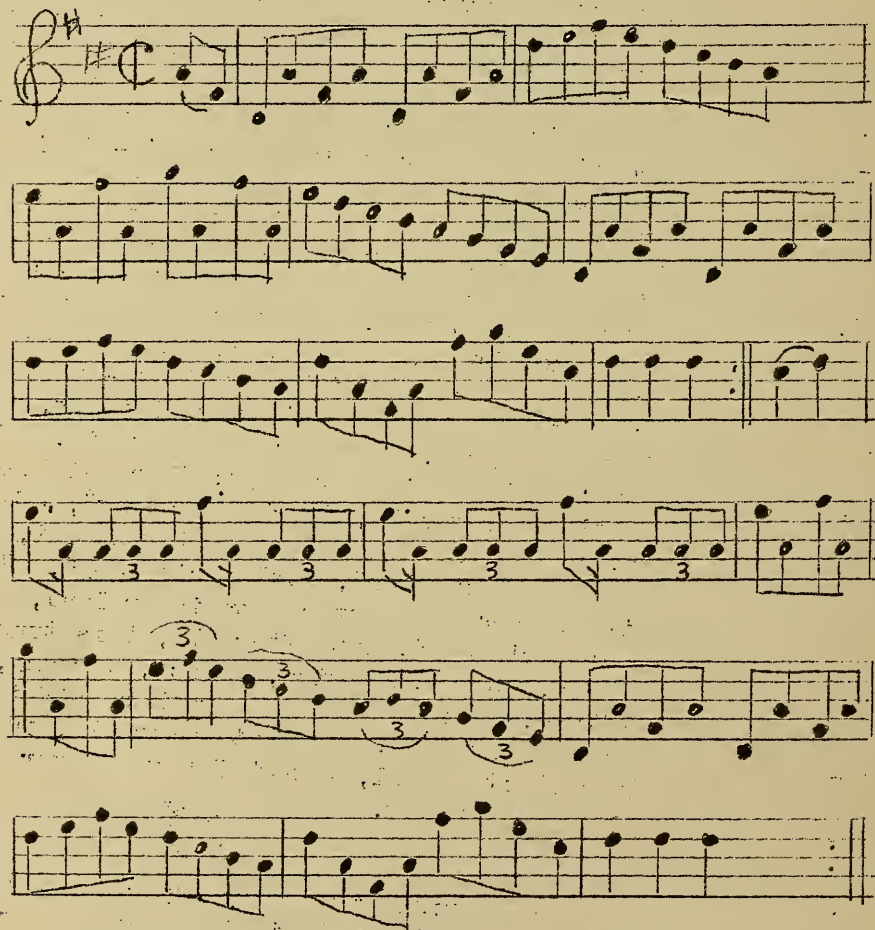


The Irish hornpipe is the rhythm known in Scotland and America as the "clog". That is: $\frac{4}{4}$ time signature, each beat well marked, dotted rhythm, speed about 36-48 bars per minute. Attractive ones are "Dunphy's Hornpipe", "The Humours of Castle Bernard", - a tune which appears in the American book "1000 Fiddle Tunes" as "Bernardino's Favorite" - "Slievanamon" (the name of a mountain), but here I could on about forever. The Irish hornpipe is not to be confused with the old English hornpipe - a heavily syncopated triple time rhythm - as found in Playford or in the works of Purcell and Handel. They have nothing in common but the name. It is, however, closely related to the Scottish and modern English hornpipes - take an Irish hornpipe, speed it up to about reel tempo, smooth out the dotted thyrhm, and there you have it. Lots of them can be played in both ways: "Harvest Home", "Roxburgh Castle" (Scottish), "Durham Ranger", (English) and so on. Some hornpipes are only played fast, e.g. "The Flowers of Edinburgh", "Soldier's Joy", "East Neuk of Fife". These are not common in Ireland, except for the "Soldier's Joy", but after all, this tune is known in Sweden, Norway, America, France, Germany, Dehmark and Holland, so it would be rather off if it were not known in Ireland. Somewhat naturally, the Irish usually call it a reel, though I have never heard it used for solo dancing.

The Irish jig everybody knows - and the "Irish Washerwoman" is as typical an example as anybody could want of a double jig. There are several hundreds of others. The main point about a double jig is that nearly every bar has its full complement of six-eighth notes (double jigs are always written in $\frac{6}{8}$). This gives it something of the quality of the reel: its compound time gives it that little something which the

reel hasn't got. (Though personally I prefer the - el-
the pure duple rhythm gives it an attractive smooth-
ness which the jig is jogged out of by its triple beat.

HARVEST HOME

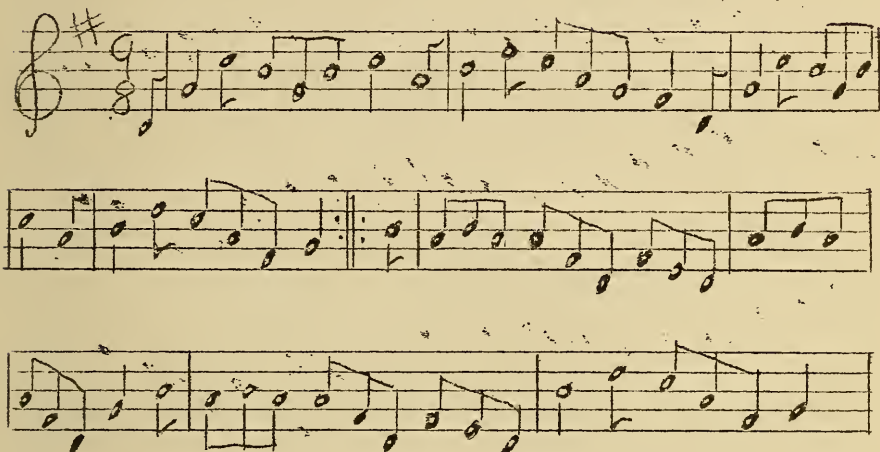


The rarest rhythm is that of the slip-jig or hop-jig (the words mean the same). It is a triple-triple rhythm, and its time signature is $9/8$. The commonest slip-jigs are rather dull ("Drops of Brandy" is far and away the most frequently heard), but there are some attractive ones to be found, and I have been making a collection. There is one slight mystery about the rhythm - any Scottish piper will have some $9/8$

jigs in his repertoire, but no-one seems to know what is or was danced to them (Highland soldiers do not do the ladylike "Scottish Lilt").

SIR PHILIP McHUGH

Hop Jig




The next term "single reel", is not a common one and is not really a respectable one. The fact is that a lot of common time tunes which are not reels can be played at reel tempo and danced to as if they were. They would not be used for solo dances, but they may be used for party dances. The Irish here are more sensible than the Scots. Scottish pipers, traditional fiddlers, and those who are up in the history of Scottish dance music, reserve the word "reels" for true reels. Modern Scottish dance leaders and the Royal Scottish Country Dance Society call any duple tune at reel tempo a reel (e.g. "The Flowers of Edinburgh", or "Ia Tempete"). There are arguments. But the Irish use this qualifying adjective and all is peace. And what about the English? I'm afraid it's quite impossible to make any sense of the way the English use the word. A pity - after all its their language we're all using. Good single reels are "Off to Skelligs", "Spanish Ladies" and "Newry".

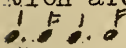
A single jig, I believe, is in the same boat as a single reel - it is a 6/8 tune in jig tempo other than

OFF TO SKELLIGS

Single Reel



a true double jig. However, unlike "single reel" the term "single jig" is well known to dance teachers and writers of text books, who will explain that the "main rhythm" of a single jig is  as opposed to the six eighth notes of the double jig. This is perfectly correct - but then this is the natural main rhythm of any 6/8 tune at this tempo. Look at any 6/8 quadrille or country dance tune ("Steamboat Quickstep", "Nights of Gladness", "The New-rigged Ship"), or even Sousa's 6/8 marches. And single jigs seem to have no personality of their own, while double jigs, sicilians, saltarellos, tarantellas, and other "special" 6/8 rhythms do.

To say that a tune is 6/8 is to say that the rhythm is duple with a subsidiary triple rhythm. As a matter of fact, even this may be going too far: the most that can be said for sure is that the subsidiary rhythm is uneven - most of the single jigs in the Roche collection are written in 2/4 time, with the main rhythm  Lynn Rohrbough seems to have spotted that this touch of triple is subsidiary, and in his wee book a number of tunes are written in 2/4 which one more often sees in 6/8.

Kailey Dances



"Ceilidh" (pronounced to rhyme with daily) is sometimes translated "party", but more often is simply anglicized, as in my heading. In Scottish Gaelic it means anything from a gathering of friends to eat, drink and chat, through a gathering of friends to eat, drink, dance and sing, up to an informal public gathering to eat, drink and watch others dance and sing. I think the Irish meaning is nearly, if not quite the same. The middle of one of these three meanings is the important one; and perhaps a good American translation would be "junket".

The dances may include the odd polka and waltz - occasionally a heel-and-toe polka, Veleta, St Bernards waltz, Varsouvienne, etc. NOT ("The Pride of Erin") but they are mostly quadrilles and country dances. Irish quadrilles are like Scottish and English ones, but their country dances are their own. There are two main types: rinnce fada (literally "long dance"; translation "longwise dance" or "longways for as many as will" American translation, "contra dance") and rinnce mot (literally "great dance"; English translation "ring dance" or "big circle dance"; American translation - any suggestions?) Rinnce fada are very like New England contras. About half are of the "every other couple cross over" type; about half have all the men on one side; a few are two couples facing two couples - like "Portland Fancy". The commonest are Walls of Limerick, "Siege of Ennis", "Siege of Carrick", and Hay makers". If anyone wants to give a taste of Irish dan-

cing to a folk dance group, these are the dances to use. Almost as well known are "Bridge of Athlone", "Waves of Tory", "Harvest Time Jig", "Haste To the Wedding", "The Piper's Jig" and "The Rover's Jig" are rarer, and there are one or two simply called "rinncé fada".

If you drop into a Dublin dance hall on a Saturday night, you will be almost certain to find the first four I've named - perhaps several times in the course of the evening. The style of dancing will be very like New England contras - a rhythmic walk and an easy balance - at least while the dancers are sober. At a more formal occasion (e/g. a dancing school's Whitsun party) they will be danced with Irish stepping - i.e. using the basic steps which are proper to the rinncí fighte (to be described later). I cannot make up my mind whether this is a good thing or not. After all, the main attraction of Scottish Country Dances is the injection of Scottish steps into the imported dance-form; but on the other hand the Irish dances are attractive enough without. And those who like the Irish stepping, which is in itself pleasant to do as well as attractive to watch - have plenty of chance in the rinncí fighte. The Haymakers, though, I am convinced, is spoiled by the stepping; it is a simple dance (the same as "Sir Roger de Coverly" and the "Virginia Reel"), and even the Scots dance it with a plain running step.

The last paragraph applies also to rinncí mora. These are danced by couples in a big ring, rather like the English "Circassian Circle". The best known is simply called "rinncé mor". Others include "Lanigan's Ball", and "Donegal Dance". "The Bonfire Dance" rinncé mor na teinil - is attractive, but a bit too complicated to be really well known. All the books say that it was originally danced around a bonfire, but I think that is someone's brilliant deduction from the name. At any rate, no one ever quotes any evidence for its being so danced.

- To be continued -



BAYANIHAN PHILIPPINE DANCE COMPANY

Without the advance fanfare and buildup of the dance companies S. Hurok has brought here from behind the Iron Curtain, the Bayanihan Philippine Dance Company has been touring the United States and Canada and winning the hearts of all who have seen them.

The term "Bayani" means "group work", and there is an ancient Filipino custom called "Bayanihan", in which a group of people gather together to "push through a common project." During the early 1920's a group of Filipinos, interested in the study and preservation of their culture, organized themselves as an affiliate of the Philippine Women's University. Two years ago the group was organized formally and became the Bayanihan Folk Arts Center. One of the Center's most famous projects has been its regular concerts of authentic folk dances and music, and today the 45-member Bayanihan Dance Company is the only group regularly performing these authentic works.

The Bayanihan Dancers can draw from a rich dance heritage, remarkable for its variety, color, and the enormous time period it spans. There are primitive dances of the pagan tribes, the Igorots; dances that celebrate tribal victory, village festivals, and ancient religious rituals. There are dances showing the influence of the Spanish conquest in the 16th century - Jotas, Fandangos, Malaguenos, Habaneras, Lanceros and the currently popular ballroom dances.

I liked the Rural Philippine Suite, which includes a complete sequence of rice planting, transplanting and harvesting, threshed and winnowed, and following celebration. Also I liked the Pandanggo Sa Ilaw in which the dancers balanced lighted oil lamps on their heads and the back of their hands, and I was delighted and captivated with their performance of Tinikling, probably the best known of all Philippine dances.

R.P.

POLISH
STATE
FOLK
BALLET

In Boston Garden, November 13 & 14, the Polish State Folk Ballet (Slask), gave two very lively and colorful performances of their folk dances and songs. "Slask" is the Polish word for Silesia, the southern and western part of Poland bordering on Germany, Hungary and Czechoslovakia. The founder and director of "Slask" is the Silesian composer and writer Stanislaw Hadyna, who, as a boy, walked through the Tatra and Beskid mountains with his father, visiting the villages, hearing the folk music, and seeing the dances performed in native surroundings. Later, he dreamed of assembling a highly trained group of young people who would preserve the music and dances of Silesia. In 1952 he got the help of the Minister of Culture in this project and began to recruit his group. He wanted earnest teen-agers with good voices or with dancing ability, and he found them in the mountain villages. The average age of the group is now twenty. A castle which was formerly the home of the Hohenlohs was given over to their use, and there the group lived like a big family while they received their training, and in 1954 they gave their very first performance in Warsaw.

The repertoire of the group includes not only the familiar Polish dances Kujawiak, Oberek, Polonaise, Mazurka and Krakowiak, but also some lovely ones less well known. Among these we most enjoyed the Chustkowy, a beautiful and lively handkerchief dance; the Schot, from the Hungarian border featuring the familiar bokaz ni step of Hungarian dancing; and the vigorous Tatra Mountain dances with which the program ended. Between the dances the chorus sang many Silesian folk songs, most haunting of which was "Heli, Helo", from the Beskid Mountains. This was like a chant in places, reminiscent of a Swiss yodel in others, echoing, unusual

and very beautiful. The chorus also sang during many of the dances, intensifying the folk atmosphere of the program.

While not as professionally polished as the Moiseyev company from Russia, the spirit of this group and their evident enthusiasm for the material they presented made their performance a most enjoyable visit to the mountain villages of Silesia, and we're so glad that there is a group dedicated to preserving these lovely dances and songs. Long may they flourish!

L.W.

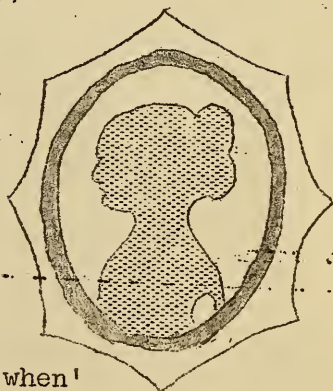
THE POUND PARTY

by PAT PENDING

Turn back the clock to yesteryear;
Turn back the roads to gravel,
When gasoline was luxury
And folks could not much travel.

No jingling in the pockets then,
Depression everywhere,
If wallets ere got opened up
The moths just got more air.

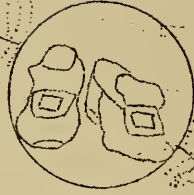
Yet dancing never faltered,
It went on 'Hale and Hearty'
For folks revived from 'Way back when'
That forgotten lost "Pound Party."



The price of men's admission
Was foodstuffs - just a pound;
While gals fetched cake and cookies,
Enough to go around.

Each week-end eve we gathered;
 Danced oft till break of day,
 But musicians and the prompter
 Never got a cent of pay.

They divvied up donations,
 The pounds of 'This and That',
 And fared a whole lot better
 Then if they'd passed the hat.



There were onions, lard and bacon,
 Home-churned butter - cottage cheese,
 Turnips, carrots, plus potatoes,
 Flour, sugar, black-eyed peas.

But they weren't too awful fussy,
 Though they rarely got red meat;
 In spite of all depression,
 For the coming week they'd eat.



True artists were our fiddlers,
 Unmindful of the dollars;
 They played for art, and art alone,
 The same goes for our callers.

Thus the spirit of our dancing
 Never slipped, nor took a dive;
 For these Neighborhood POUND PARTIES
 Kept it going, and quite alive.



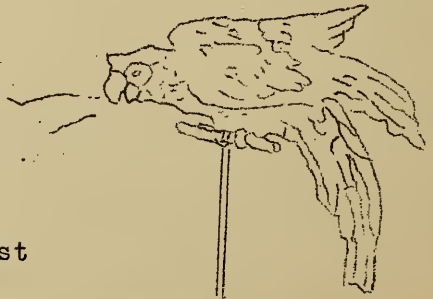
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THE MIDWEST DANCER

A Magazine Of Round
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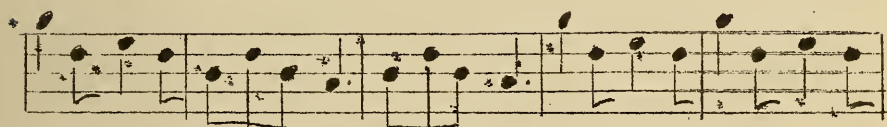
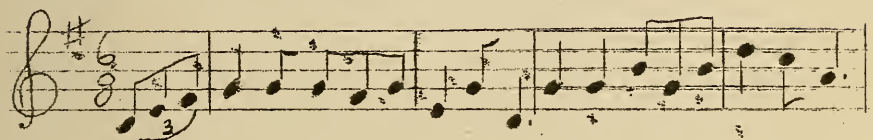
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CONTRA DANCE

THE MALDEN REEL

Suggested music - "Wright's Quickstep"



The Dance

1st, 3rd, 5th etc. active
Cross over before dance
starts

Do si do the one below

Balance and swing the same

Circle four with opposite couple

Left hand star back to place

All promenade up & down (ladies line up; gent's line

Turn as a couple; the other way back down)

Same two ladies chain

This is another of Herbie Gaudreau's good ones. There is no special music for it; use whatever you like. A fine recording of "Wright's Quickstep" is on a Folk - Dancer Label, ME 173

SQUARE DANCE

KITTY CORNER

Suggested music "The Stumbling Fiddler"



Any intro. breaks or ending you wish

Head two couples out to the right and circle four
 Head men leave their ladies, go back home alone
 Side men, turn the right hand lady by right hand rnd
 Turn left hand lady by left hand around
 With the right hand lady, right and left four
 With left hand lady sashay four
 Swing corners all, promenade the same
 Repeat twice more for heads; three times for sides
 Then: Swing your opposite lady, she's your own
 All promenade your partners home.

FOLK DANCE

MANITOU MIXER

Music - "Manitou"



Formation: Single circle around the room, partners facing each other; men's left shoulder toward center.

Man starts with left foot, lady with right foot

Heel, toe, step, together, step, hold (toward center)

Heel, toe, step, together step, (away from center, starting man's right, lady's left)

Do si do partner

Grand right and left - COUNT 1 - 2 - 3 - 4 - 5

Do si do with the fifth person you meet. Repeat all.

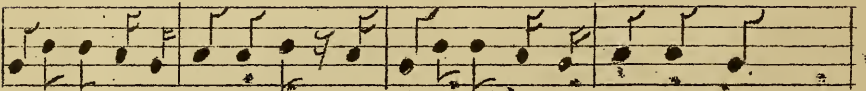
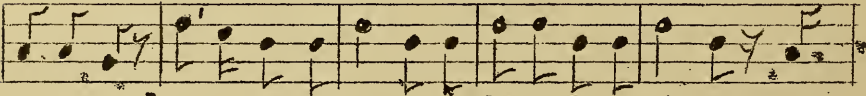
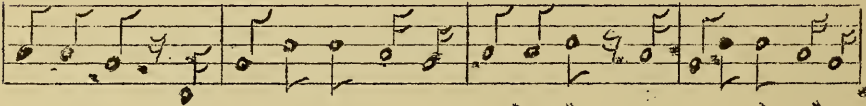
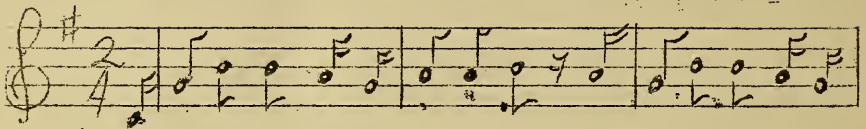
Ralph Smith, Norwood, R.I. introduced this mixer last summer at Tatamagouche, Nova Scotia School of Community Arts, with resounding success.

FOLK SONG

French - Canadian

IF MY OLD TOP WERE A DANCING MAN

Ah! si mon moine voulait danser!



If my old top were a dancing man! (bis)

A cowl to fit I would give him then (bis)

Chorus: Dance, old top, then dance in!

Oh, don't you care for dancing?

Oh, don't you care for my mill, la, la!

Oh, you don't care how my mill runs on.

If my old top were a dancing man (bis)

A sash to fit I would give him then (bis)

Chorus: - - - - -

If my old top were a dancing man (bis)

A cap to fit I would give him then (bis)

Chorus: - - - - -

If my old top were a dancing man (bis)
 A gown of serge I would give him then (bis)
 Chorus: - - - -

If my old top were a dancing man (bis)
 A psalter fine I would give him then (bis)
 Chorus: - - - -

Had he not vowed he would poor remain (bis)
 A lot more things I would give him then (bis)
 Chorus: - - - -

This song used to be song by French-Canadian girls as they whipped their tops. "Moine" means "top" in Quebec but the word is used with punning effect on its other meaning of "monk". In case you'd like to sing this in French, here it is:

Ah! si mon moine voulait danser! (bis)
 Un capuchon je lui donnerais (bis)
 Chorus: Danse, mon moine danse!
 Tu n'entends pas la danse,
 Tu n'entends pas mon moulin, lon, la,
 Tu n'entends pas mon moulin marcher

Ah! si mon moine voulait danser (bis)
 Un ceinturon je lui donnerais (bis)
 Chorus: - - - -

Ah! si mon moine voulait danse (bis)
 Un chapelet je lui donnerais (bis)
 Chorus: - - - -

Ah! si mon moine voulait danser (bis)
 Un froc de bur' je lui donnerais (bis) Chorus: - - - -

Ah! si mon moine voulait danser (bis)
 Un beau-psautier je lui donnerais (bis) Chorus: - - -

S'il n'avait fait voeu de pauvreté (bis)
 Bien d'autres chos' je lui donnerais (bis) Chorus: -



Dear Editor:-

The Seventh Annual March of Dimes Square and Round Dance Festival will be held Saturday, January, 23, 1960. A special attraction planned for the evening's program is a mass demonstration of adult square dancers. The demonstration dance will be of intermediate level. It is our earnest hope that we may have a tremendous group of dancers, representing dance groups and clubs. If your group would like to participate, contact Dr and Mrs Joseph Mahoney, 700 Pleasant St. Worcester, Mass.

For the first time, an afternoon program is planned. A "Youth Dance Festival" has been designed to give the young people of Worcester County and environs a chance to have their own dance party. It is the desire of those in charge to enlist the co-operation of all the parents, teachers and leaders of young people. Young people are cordially invited to take an active part in this Festival. They are urged to contact their teachers, local callers, Scout hqtrs, YMCA, or YWCA, if dance instructions are desired in order to more fully enjoy dancing at the Festival. Bob Treyz will act as MC. He will be assisted by callers and instructors who are devoting this time to the young people so that this "first" may be a huge success. Doors of the Worcester Auditorium will open for the Youth Dance Festival at 1:30 P.M. Admission 50¢

The National Foundation's New March of Dimes has widened its field in trying to help suffering humanity. The dollar you spend in buying a ticket gives you not only a wonderful evenings entertainment, but the happiness of extending a helping hand to those who cannot help themselves. Remember, 'No man is so tall as when he stoops to help another'. Let's grow tall, and keep dancing.

May & "Doc" Mahoney

7th Annual New England Intercollegiate Folk Festival

This event, previously held at either the University of New Hampshire, or the University of Connecticut, will be held for the first time at the University of Massachusetts, Amherst, Mass. The date is March 12, 1960, and the place is the ballroom in the new Student Union Building. The main focus of the Festival will be on square dancing, with a fairly good sprinkling of couple dances, rounds and folk dances by the participating college groups.

As has been the custom, the program consists of an afternoon session and an evening session. The afternoon session includes exhibitions by the attending college groups, and some "free" square dancing. All the Universities, Colleges, Teachers Colleges, and Private School in New England have been sent invitations to attend and exhibit. Student overnight accommodations are available. The evening session is a square dance open to the public, with a top-name caller doing the honors (work) to live music.

As this is the first opportunity for the University of Massachusetts to act as host, plans are for the best and most successful festival ever!

David C. Richardson, Chm.





BOOK REVIEW

"SPIKED BOOTS"

Tales of New Hampshire's Last Frontier

New Hampshire's last frontier, the vast wilderness of Coos County and the Connecticut Lakes, has at last found an articulate, brilliant and witty chronicler in Dr. Robert E. Pike.

"SPIKED BOOTS", which has just appeared in print is a series of first hand anecdotes about this almost unknown North Country, written in the form of something halfway between essay and short story.

This is lumber company territory, with very little of the land owned by private citizens. The big companies do not encourage travelers into their domain. The natives who live there are the last remaining of the old indigenous Yankee stock, whimsical, incredibly hardy independent as "hogs on ice" and perhaps the last remaining Americans uninfluenced by a profit motive, beyond the next meal.

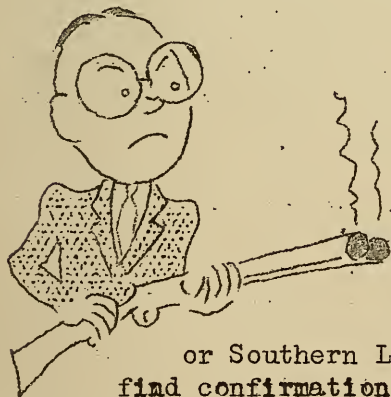
These readable and entertaining stories of our last frontier show the author's deep insight into the character, manners, customs and daily life of the kind of men who declared the Indian Stream a republic independent of the United States a century ago; they are tales "high, wide and handsome" as befits the frontiersmen of log drives on the Connecticut, hunting, fishing and woodcraft.

Pike has a sensitive ear for the nuances of Yankee speech and the warmth and generosity of these people who live as our ancestors did long ago when all this state was young and wild.

It is indeed refreshing to find a man bold enough to write of the lumberjack, whose daily life was filled with a constant series of incredible hardships; to find a man able to write of the finest riders in the world - the 'white water men'. Any idiot can learn to ride a horse but it takes a superman to ride the furious white water of our mountain streams.

Dr Robert E. Pike is both author and publisher of "Spiked Boots" which is privately printed and obtainable only from him at his Eatontown, N.J. address at \$3.50 per copy, postpaid.

This is a book that no one interested in New Hampshire - and in good writing - can afford to miss.



IT'S FUN TO HUNT

From "The Colonial Cavalier, or Southern Life Before the Revolution", we find confirmation that contra dances were known and danced and loved there as well as in New England. Especially does it seem to be true in Virginia and Maryland. On page 55 of the volume we read: "....Burnaby writes in a very unhandsome manner of his impressions of the Virginian ladies whom he met on his American tour, and generalizes with true British freedom on a slight acquaintance with the facts. He admits grudgingly that the women of Virginia are handsome, 'though not

to be compared with our fair countrtwomen in England. They have but few advantages, and consequently are seldom accomplished. This makes them reserved and unequal to any interesting or refined conversation. They are immoderately fond of dancing and, indeed, it is almost the only amusement they partake of; but even in this, they discover great want of taste and elegance, and seldom appear with that gracefullness and ease which the movements are calculated to display. Toward the close of an evening, when the company are pretty well tired with contra dances, it is usual to dance jigs - a practice originally borrowed, I am informed, from the negroes."

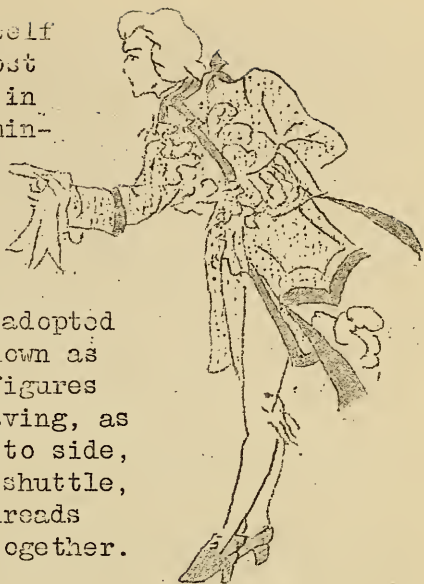
On page 71 of the book we find "A Virginia wedding in the old time was a charming picture - the dancers making merry in the wide halls or on the lawn".

And again on page 154 "The King's birthnight was celebrated with illuminations and joy-fires, and Christmas in Maryland and Virginia recalled the gayety of the dear old home festival. The halls were filled with holly and mistletoe, which refuse to grow in the chill New England air, but may be gathered in the woods of Virginia as freely as in England; the yule-log was kindled on the hospitable hearth, and the even ing ended with a dance.

"It was a dancing age. None were too old or too dignified to join in the pastime. We have it on the authority of General Greene that on one occasion Washington danced for three hours without once sitting down. Patrick Henry would close the doors of his office to betake himself to dancing or fiddling, and Jefferson dearly loved to rosin his bow for a merry jig. The story is told of him that once, when away from home, he received news of the burning of his father's house. "Did you save any of my books?" he asked of the slave who brought him the tidings. "No, Massa," answered the negro, "but we saved the fiddle!"

"At the entertainments in the "Palace" at Wil-

Williamsburg, the Governor himself opened the ball, with the most distinguished lady present, in the stately figures of the minuet. Afterward young and old joined in the livelier motions of the Virginia Reel. This dance, in spite of its name; did not spring from Virginia soil, but was adopted from an old English dance known as "The Henp-dressers," whose figures represent the process of weaving, as its couples shoot from side to side, then over and under, like a shuttle, and finally unite, as the threads tighten and draw the cloth together.



A little further we find: "The days of women's clubs were still in the far future, and the chief excitement of the ladies was an occasional ball. The Maryland assemblies began at six o'clock in the evening, and were supposed to end at ten, though the young folks often coaxed and cajoled the authorities into later hours. A witness of one of these Maryland balls writes: "The gentlemen, dressed in short breeches - wore handsome knee-buckles, silk stockings, buckled pumps, etc. The ladies wore - God knows what; I don't".

Further evidence is found in "Life In Old Virginia", where we read on page 94 the description of a wedding dance: "The weddings of the wealthy were occasions of stately etiquette, and much formal ceremony. Many of the middle classes were scholarly and refined in their manners, and their marriages were equally ceremonious with those of their more wealthy neighbors. The marriages in the "Forest" were celebrated with less formality, and greater liberties for fun making were allowable.

"After the marriage ceremony and the wedding dinner, dancing followed. The figures of the dances in

the Forest were three and four handed reels,, or square sets and jigs. The commencement was always a square four, which was followed by what was called "jigging it off": that is, two or four would single out for a jig and were followed by the remaining couple. The jigs were often accompanied with what was called "cutting out": that is, when either of the parties became tired of the dance, on intimation the place was supplied by some one of the company without any interruption of the dance. In this way a dance was often continued so long as the fiddlers could play.

Among the old tunes were "Money Musk", "I Had A Dod and His Name Was Rover, When He Had Fleas He Had em All Over," "Leather Breeches", "Won't You Come Out Tonight," "Devil's Dream," "Hop Light Ladies," "Old Zip Coon," "Clear the Track," "Billie In the Low Ground," "Virginia Reel," "Irish Washwoman," "Come Haste to The Wedding." Any of these tunes when played by an old time Tidewater Virginia fiddler would cure a case of chronic rheumatism - at least for the time being."

VILTIS

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New Hampshire (Keene) Sentinel, 1/15/1874

Chesterfield: "A course of dancing assemblies commenced at Chesterfield Factory, Jan. 1st with nearly one hundred couples, although the sleighing was none of the best. The music is, of course first class, as they are our old favorite band from Keene. The next will be Wednesday, Jan. 14th. Steps are being taken to commence a similar course at the Centre, soon as arrangements can be made. The village managers present one item which our friends at the Centre would do well to copy, the lack of which, in past seasons, has been the one "black sheep" in the estimation of strangers, who have to do the best they can for partners, often having to look on all evening or walk up to a strange lady and invite her, without an introduction to dance, which is repulsive to a well bred gentleman, and embarrassing to the lady. We think that people from other towns who come in for a single evening, contributing much to its financial success, should be treated with more consideration, and possibly this friendly hint may remind the committee of their duties in future.

The dance given by Flagg and May, Friday evening was a very pleasant affair, being interspersed with songs, affording a rest to the dancers and entertaining those who do not dance. Mr F. was in fine voice and gave his favorite "Yaller Gal Dressed In Blue", in a style that fairly outdid himself and "brought down the house." Other songs, both comic and sentimental, were well rendered, and added much to the pleasure of the evening. Allow us to say we missed the fine guitar accompaniments of the former concert, as that instrument is an especial favorite with us. The festivity was at its height, when it was rudely terminated by the alarm of fire. A large barn belonging to the hotel, containing from twenty to thirty tons of hay and some other property was consumed.

N.H.S. 12/11/73. Cheshire Hall Assemblies opened last Friday night with a full attendance. The dull times and financial panic do not seem to interrupt the enjoyment of our young people.

N.H.S. 12/18/73 . Advertisement:

"Dancing School! The subscriber, having recently received a thorough course of instruction in Plain and Fancy Dancing, is prepared to take Schools for that purpose. I will also furnish Music for Balls, Social Gatherings, or wherever a String Band is required. Terms given on application. George B. Wheeler, Bellows Falls, Vt."

N.H.S. 12/24/74. "The next Cheshire Hall Assembly will be held on Friday evening, the 25th inst."

N.H.S. 12/24/74. Walpole. "Our "band", destined to become famous as the "Walpole Orchestra", opened their dancing assemblies on the 15th inst. Prof. Merrill was with them, and their music was good; the "big fiddle" groaned some - had either been screwed too much or too little - but on the whole their performance was most acceptable and fully appreciated. The prompter deserves special mention, for his distinct enunciation and the good variety of figures he called."

N.H.S. 1/25/77. "The next "old line" assembly will be held at Cheshire Hall, Friday evening the 26th inst. Music by Keene Quadrille Band. A cordial invitation is extended to all."

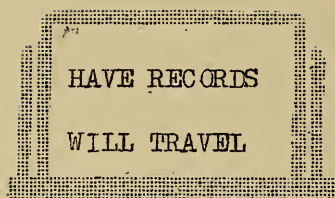
N.H.S. 11/13/79. "Keene Quadrille Band has reorganized for the season of 1879-80, with the following artists: E.S. Parmenter, first violin; F. Harlow, second violin; C.H. Holton, flute; James Spencer, clarinet; T.J. Allen cornet; M.M. Smith, trombone; C.F. Holton, basso and prompter."

N.H.S. 1/6/81. Winchester., "The third annual "Old line dance" held New Year's Eve was a decided success; the company being an unusually large and brilliant one. The ladies were richly attired, the belle of the evening unquestionably being Mrs A.J. Barker in her bridal costume of white satin. One hundred couples or more participated, and the music furnished by Slate's Orchestra, was of a high order."

N.H.S. 1/6/81. Walpole "One beauty of making a mistake in writing 1880 for 1881, is that the last figure can be easily blotted. We have had this experience and can testify to this conclusion. Our firemen's ball came off as announced, but not entirely satisfactory to some minds. The whole affair was well conducted, a good supper was furnished, and many members gave a day or two of service to make it enjoyable and worthy the patronage of our best people. Notwithstanding all this the people did not patronize as was expected, and as was not expected, there was a deficit of five dollars or more to pay expenses. The apology for absences is found in the extremely cold weather that has prevailed and no criticism should be indulged towards our community to mitigate the process that resulted in a deficiency. Our people fully appreciate the services of the firemen, and are willing to contribute freely for any festive occasion; at the same time there are many who plead the old motto: 'Let those who dance pay the fiddler.'"

N.H.S. 12/8/81 Business notice: "Prof. Ball's next dancing school at Liberty Hall will be Saturday evening, Dec. 10th. Friends of the school are invited. Single tickets, twenty-five cents. Tickets to remainder of course, one dollar. Hours of dancing from $6\frac{1}{2}$ to $9\frac{1}{2}$ o'clock."





Rickey Holden, square dance caller from Wilmington, Delaware, leaves in mid-January for a second world tour of countries in Asia, Africa and Europe. He'll be teaching square and other dances to people of the countries involved.

The tentative itinerary includes Japan, Korea, Taiwan, Hong Kong, Philippines, Viet-nam, Singapore, Malaya, Borneo, Thailand, Burma, Ceylon, India, Pakistan, Jordan, Iran and Egypt. This will probably be followed by visits to other countries in the Middle East and in Europe. He is due back in the U.S. about October, 1961.

Holden is reported to be the most widely travelled professional square and folk dance leader in the world. In August, 1958, he completed his first tour around the world, having travelled over 46,000 miles in ten months and taught over 18,000 people in 30 countries in Asia, Africa and Europe. This past summer he spent two and a half months in Europe, and this fall he was in Cuba and Mexico. So far he has visited a total of 53 different countries.

He plans to call at least one square dance in every country program on this trip, although there will likely be many times when simple round dances and mixers may be more successful because of language or general dancing problems.

Rickey says the language problem is not so formidable as you might think, because he now speaks fifteen languages - twenty words in each language. He can say, "Go, Stop, Left, Right, Turn around and You're Wonderful." Just a few things like this are all he finds necessary.

EASY TO MAKE DECORATIONS

HOW TO CUT PAPER STARS

Here is a quick and easy way to make some nice Christmas decorations. It's fun to fold ordinary tablet paper and with one slash of the scissors cut it so when the paper is opened it will be a perfect star. Here's how to make stars of 4, 6, 8 or 12 points.

Try the 4 point star first. Fold the paper double, then fold it where the dotted line appears in Figure 1, producing a piece that looks like Figure 2. Next, fold the two-fold side of the paper upward so it is even with the single-fold edge. It will now look like Figure 3. Unless the paper originally was square there will be a small strip of excess paper along the top that is only half as thick as the rest.

With scissors, make a straight cut through the paper between the points marked A-B in Figure 3. Open the paper and you will find that you have cut a perfect 4-point star. To make an 8-point star, fold the paper the same way, then make the two straight cuts shown by the dotted lines in Figure 5 - one cut from "A" to "B" and the other from "A" to "C".

For a 6-pointed star, fold the paper as shown in Figures 1, 2 & 3, then fold twice as shown by the dotted lines in Figure 6. This will produce a paper shaped as in Figure 7. Cut along the dotted line marked "A-B" in

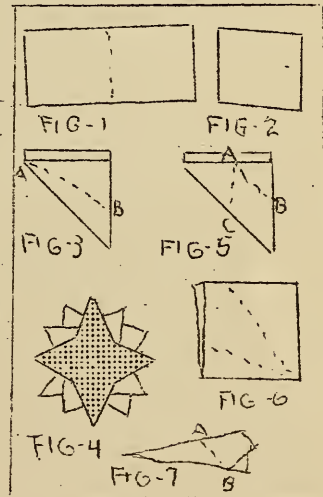


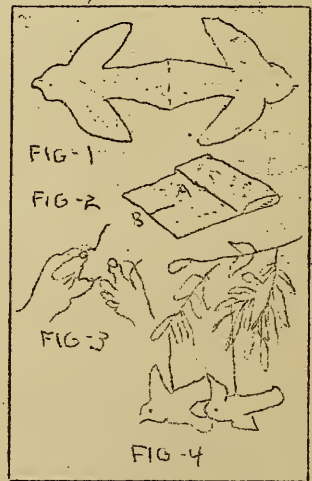
Figure 7. A 12-point star is made by folding the paper once more and making the same cut as for the 6-point star.

A handsome ornament like that in Figure 4 is made from several 4-pointed stars. Cut them from construction paper or foil paper of different colors. Paste one star on a sheet of black paper then paste the others on top of the first one.

STUFFED PAPER BIRDS

Crepe paper birds, stuffed with cotton so they look real, will add life and gaiety to any party. Hung with black thread from center lights they will flutter realistically from the air stirred up by the dancers. Make them of as many different colors of crepe paper as you can.

Figure 1 shows the pattern for a bird. Cut a strip $3\frac{1}{2}$ inches wide from the end of a roll of crepe paper as shown in Figure 2. Fold the strip at the middle (the line marked "A-B" in Figure 2). Then with scissors cut the shape of the bird out of the double thickness. The end of the tail must be at the fold so when the two parts are opened the tails will be joined together as in Figure 1. The grain of the paper must run lengthwise of the bird's body.

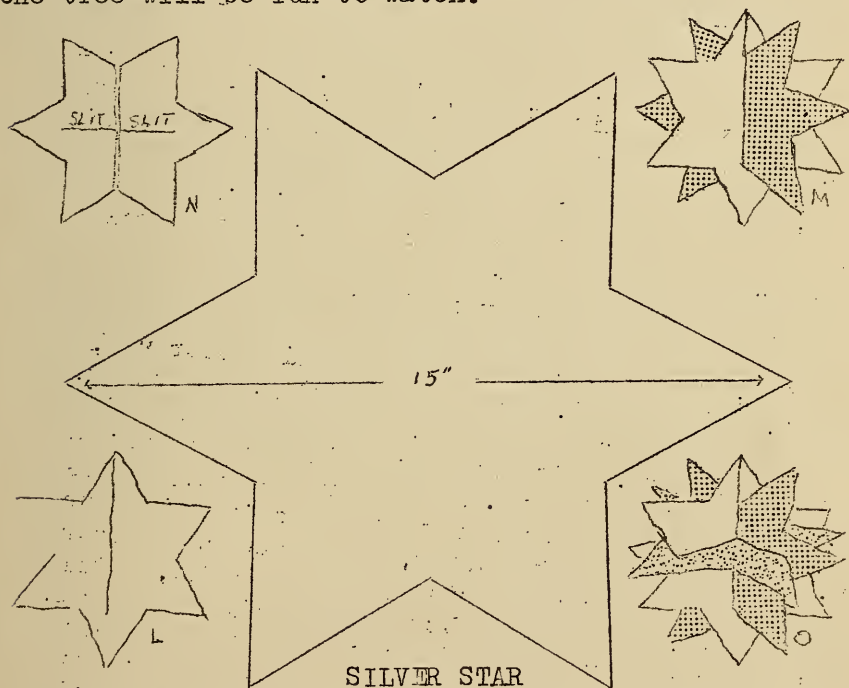


Shape the body to give the body thickness. You will discover that by pressing your thumb against the center of the head (Figure 3), you can push the paper out until it is rounded properly. Curve the head of the other half in the opposite direction. Do the same with the center of the body.

With very little library paste fasten the two tails together to make one of the double thicknesses. Then

paste the upper and lower parts of the wings together. Next, stuff the body and the head with a little cotton. Paste the bill together. Lap the edges of the upper part of the head over those of the lower part and paste them together. Mark the eyes with ink.

Finally run a needle and black thread through the body of the bird from the top to the bottom, then back from the bottom to the top. Knot the thread at the top of the body and tie the thread to a twig of a Christmas tree (Figure 4). A half dozen of these birds flying in one tree will be fun to watch.



Several of these suspended from the ceiling or light fixtures with heavy thread will add sparkle to your hall as they turn and reflect the light. Cut 3 6-pointed stars from silver stock using pattern. Slit one as in L & Scotch Tape to 2nd star as in M. Cut 3rd star in half & slit as in N, and tape to other stars as in O.

HOLIDAY FOOD



FINNISH NISU

From Mrs. John Wiback, Fitchburg, Mass. comes this recipe for genuine Finnish "Nisu". It will make even an ordinary cup of coffee seem like nectar from the Gods.

2 cups milk	$\frac{1}{4}$ lb butter or margarine
3 eggs	13 cardamon seeds ground fine
1 cup sugar	1 yeast cake
1 tsp salt	$6\frac{1}{2}$ cups flour

Scald milk, remove from heat and add butter while still hot, set to cool. Beat eggs lightly, add sugar, salt and ground cardamon seeds, then the cooled milk and butter mixture. Dissolve yeast in $\frac{1}{4}$ cup warm water and add to the mixture. Add flour gradually while stirring. Knead in bowl until it doesn't stick to hands. Brush with soft butter, and place cloth over it. Set in warm place to rise (out of draft), until double in bulk. Take out of bowl onto table and knead. Allow it to rest for 10 or 15 minutes on table. Then braid it into loaves or ring, and allow to rise again (out of draft), until almost double in bulk. Top with one beaten egg, and sprinkle with sugar. Bake at 350-375 for 40 to 45 minutes.

MINCEMEAT-OATMEAL BARS

For a change try this delicious cookie. It's very easy to make; a little on the rich side, but sooooo good for morning coffee or afternoon tea.

1 $\frac{3}{4}$ cups sifted flour	1 cup brown sugar, packed
$\frac{1}{2}$ tsp baking soda	- 1 cup shortening - $1\frac{1}{2}$ cps mincemt.

Add flour, soda and sugar to oatmeal (2 cups, measured after putting through food chopper using coarse blade. and mix thoroughly. Cut in shortening until mixture is crumbly and divide into 2 parts. Pack one part firmly into bottom of $7\frac{1}{2}$ x 11 inch baking pan lined with waxed paper (leave a little hanging over the edge - after cooked hold edges to remove cookies easily). Spread mincemeat on top then cover with remaining crumb mixture, packing firmly. Bake in 350 degrees for 40 minutes. Remove from oven and allow to cool completely before cutting into bars. They are crumbly to eat, so - handle with care.



GOLDEN NUGGETS



$\frac{1}{4}$ cups sifted flour	$\frac{3}{4}$ cup light brown sugar
$\frac{1}{4}$ tsp baking powder	1 egg
$\frac{1}{2}$ tsp baking soda	1 tsp vanilla
$\frac{1}{4}$ cup butter or margarine	$\frac{1}{2}$ cup thick sour cream

Sift dry ingredients together. Cream butter and sugar. Stir in remaining ingredients, mix well. Divide dough in four portions: add $\frac{1}{3}$ cup coconut, whole cashews or any nuts, mixed glazed fruits or chopped dates to each portion. Drop by teaspoonfuls on greased baking sheet. Bake in hot oven, 400 degrees for 10 to 12 minutes; cool. Ice with Golden Icing.

GOLDEN ICING

$\frac{1}{4}$ cup butter	$\frac{1}{2}$ cups sifted confectioners sugar
$\frac{1}{2}$ tsp vanilla	hot water

Heat butter until deep golden, add vanilla, sugar and hot water to spreading consistency. Frost cookies. Makes 5 dozen.



SWEDISH TWISTS (Kringlor)

5 lbs flour $1\frac{1}{4}$ pints milk
 $\frac{1}{2}$ lb butter 6 ozs. yeast
 6 ozs. sugar

Work flour and butter together, add milk and the yeast which should have been mixed in a little tepid water. Stir the mixture in a bowl and add sugar, and, if desired, a pinch of salt. Put the dough aside to rise.



Roll out into thin strips and form these into figure eights, with the ends crossed in the middle. Drop these rings a few at a time, into a pan of boiling water. When they float to the top, remove with a perforated ladle and place on a greased baking sheet; brown in the oven. These rings will keep for some time if placed in a tin. If a smaller quantity is required decrease the ingredients proportionately.

Dark rumors have been heard in this land that nowadays candycoated popcorn is not always what it used to be. So we jump into the fray and come up with a recipe we believe reproduces that certain old-time taste.

In making up the following recipe, be absolutely sure you cook the syrup to the hard-crack stage. If you do not, then you will not have that hard coating dear to the hearts of confirmed addicts of this confection.

When the syrup is ready to pour over the popped corn, it will be thick and hardened rapidly, so **work faster** than fast at this stage. Use two wooden spoons, or **very** wide fork or what you will for the mixing of syrup and corn, but mix with speed.



CARMEL CORN

3 tbs corn oil	1/3 cup popcorn
1 cup dark corn syrup	1 cup sugar
1/4 tsp salt	1/4 cup water
4 tbs butter or margarine	3/4 cup salted Spanish (red- skinned) peanuts
1 tsp baking soda	
2 tsp hot water	

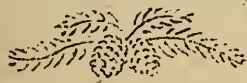
In a 3 quart heavy aluminum or iron saucepan heat corn oil about 3 minutes over medium heat; add popcorn. Cover, leaving a small air space at edge of cover. Shake almost constantly until popping stops. Turn into well oiled roasting pan (13 x 9 x 3 is a good size) and remove unpopped corn. Place corn syrup, sugar, salt, water and butter in a saucepan. Stir over low heat until sugar is dissolved; cook, stirring occasionally, to a hard-crack stage (300 degrees on candy thermometer) or until a small amount separates into hard brittle thread when tested in very cold water. Stir in peanuts; remove from heat. Stir baking soda into hot water; stir into hot syrup mixture. Pour hot syrup over popcorn in oiled roasting pan, mixing rapidly as you do so. When cool and hard, break into small pieces. Makes $1\frac{1}{2}$ - 2 quarts.



Give waxed candles a coat of shellac and they will not melt in high indoor temperature.

To make a candle last longer, coat all but the wick in soap suds and let it dry in the holder before lighting. So treated candles will neither smoke nor drip.

When a candle is too large for the opening in the candlestick, dip the base of the candle in very hot water. Then you can press it gently into the holder.



THE TOWN CRIER

MARRIED: Andre Arsenault and Lisa Chartrand,
July 25th, in Montreal, Quebec.

MARRIED: Harold Thomas, Jr. and Mary
Rushit, October 10th, in Gilsum, N.H.

REVIVAL: A series of dances in Dublin,
N.H. Town Hall on the 1st Saturday of
the month, called by Ralph Page, backed
up by Johnny, Russ & Quig. Devotees of
comfortable squares and contras will make
every effort to attend some of these. 8-12 p.m.



Seacoast Region (N.H.) Square Dance Association holds
its 7th annual Festival, December 12, in Dover, N.H.
City Hall Auditorium, with Mal Hayden as Master of
Ceremonies, backed up by a five piece New Hampshire
Square Dance Orchestra. Five excellent demonstrations
and many callers, including some of New Hampshire's
best. The usual snack table will be laden with home-
cooked goodies for your eating pleasure. Festivities
start at 7:30. Be sure to go.

Gene Gowing's new book-album of 4 double-faced records
complete with instructions in his clear and easily un-
derstandable method is now ready. 26 different quad-
rilles, contras, plus one English Morris dance and one
Country dance for your enjoyment. Available from Ginn
& Co. Boston, Mass.

Bob Bennett with orchestra will be at the Interstate
Hollis, N.H. New Year's Party at the Town Hall. Write
Paul Fimbel, President, for reservations.

Plans are being made for a special Christmas Party at
the Boston YWCA, 140 Clarendon St. Tuesday, December
22, 8:30 p.m. Tell your friends and all of you come to
their "SANTA CLAUS FROLIC". Special dances and guest
callers promise a most enjoyable dancing evening.

Chester Case, Elmwood, Conn. wants our readers to know that there are at least four places in the state where folks can regularly folk dance. They are: New Haven area, Jewish Community Center every Thursday evening; Hartford area, Tolland Community Church, English Country Dancing, 2nd & 4th Friday at 8 p.m.; "Y" Folk Dancers at the home of Mr & Mrs Norman Bayles, Old Orchard Road, Bloomfield, Conn.; The Community Folk Dancers, Peck Hall, 36 Jefferson St. every Wednesday evening at 8 p.m.

The Country Dance Society, Boston, hold their annual Christmas party this year on Saturday, December 19th in the Tower Room of the Old South Church in Boston. The public is cordially invited to attend.

The Jamaica Plain (Mass.) Square Dancers had their annual Christmas Party early this year, on December 5th. Along with festive decorations and holiday refreshment (home-made cookies and mulled cider), proceedings were enlivened by the group's favorite dances and dance games, among them being the Scandinavian Basket Mixer, which of course became for this occasion the Mistletoe Mixer. The group's first experience with the Polster Tanc added to the hilarity, as did Musical Knees. The evening ended on a somewhat calmer note with a carol sing. This group has suddenly mushroomed this fall, at tendance doubling between the second October and first November dances. Dates for the coming season, at all of which Louise Winston will be the caller, are as follows: Jan. 9 & 23; February 13 & 27; March 12; April 9 & 23; May 7 & 21; June 4. The dances are held from 8 to 11 p.m. in the Unitarian Parish House, 6 Eliot St. Jamaica Plain (right off Rte 1).

And it's not a bit early to plan on attending the "Bal kan Weekend" with Dick Crum and the Duquesne University Tamburitans. January 30 Workshop with Dick Crum, a two-session event, 2 & 8:30 p.m. Browne & Nichols Gym. \$1,40 per session, \$2,70 full workshop, Saturday, January 30. Sunday, January 31, The Duquesne University Tamburitans concert, 2:30 p.m. in John Hancock

Hall. Both events sponsored by Conny & Marianne Taylor, Contact them at 62 Fottler Ave. Lexington 73, Mass.

Coming January 14-16-17 at Tucson, Arizona, is the west's most western Square Dance Festival. Featured callers this year will be Johnny LeClair and Butch Nelson; round dances will be led by the Frank Hamiltons.

Miami Valley (Ohio) Folk Dancers have a Scottish Workshop scheduled for Wednesday, Jan. 6. And on March 5-6, a Weekend with Mary Ann Hetman. Write, Grace Wolff 604 Kenwood Ave. Dayton 6, Ohio, for further particulars.

Start planning now to attend the 16th annual New England Folk Festival, held this year at Philips Exeter Academy Gym, Exeter, N.H. March 25-26-27, 1960.

And there's still time to register to the 7 annual Year End Camp, Dec. 30-Jan. 3. Staff includes Dick Crum, Abe Kanegson, Rod Linnell, Conny & Marianne Taylor, Ralph Page, Rich Castner. Write Ada Page, Registrar, (and include \$10.00 for advance reservation) 182 Pearl Street, Keene, N.H. Price for full camp, \$37.00 plus cost of hotel room.

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